

English Summaries

Torunn Kjørner: Teatralitet og performativitet

In her introduction to theatricality and performativity, Torunn Kjørner casts light on a similarity in the development of both concepts. Initially, she argues, both concepts were connected to a relatively limited field of knowledge (Theatre Arts), but has presently become central terms in the vocabulary of a large variety of scientific disciplines. Consequently, both »theatrical« and »performative« are widely used both in everyday language, in different art cultures, and in the complex theoretical constructions of disciplines such as sociology and aesthetics.

Annelis Kuhlmann: »Dobbeltkontrakten«

In her analysis of Molière's play *L'Impromptu de Versailles* from 1663, Annelis Kuhlmann explores the nature of the »double contract« between the playwright and his audience. In doing so, she draws attention to the theatricality of the play and its conspicuous staging of reality and fiction.

Mads Thygesen: »Jeg kan lide, når teatret spiller med åbne kort«

Taking Roland Barthes' distinction: »theater minus text = theatricality« as a point of departure, Mads Thygesen discusses the relationship between theatricality and enunciation in one of the most recent works by German playwright Roland Schimmelpfennig, *Auf der Greifwalder Straße* (2006).

Anita Hammer: Teater som materiell imaginasjon

In her exploration of the poetics and aesthetics of the Norwegian performance collective Verdensteatret, Anita Hammer draws on the concept of »material imagination« as formulated by French philosopher Gaston Bachelard.

Lise Hovik : Øyeblikkets dramaturgi

In this article, Lise Hovik investigates the correlation between children's play and improvisation with inspiration from the phenomenology of Maurice Merleau-Ponty. Under the heading: »dramaturgy of the moment«, Hovik describes different kinds of children's theatre where both actors and child engage in improvisation.

Erik Exe Christoffersen: Teatralitet, teatralisk og teatralisering

Exploring theatricality as a concept of difference, Erik Exe Christoffersen shows how theatricality and the staging of the gaze can be seen from different historical, sociological, and medial perspectives.

Eugenio Barba: Den dybtgående orden, der kaldes turbulens

In this essay on the three faces of dramaturgy, Eugenio Barba reflects on his theatrical works.